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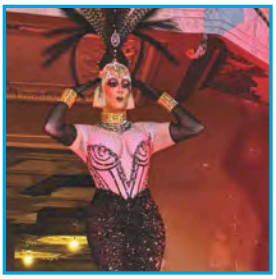

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GRAB COVER

Interview with Circuit Mom *aka Matthew Harvat*

By Tom Olah

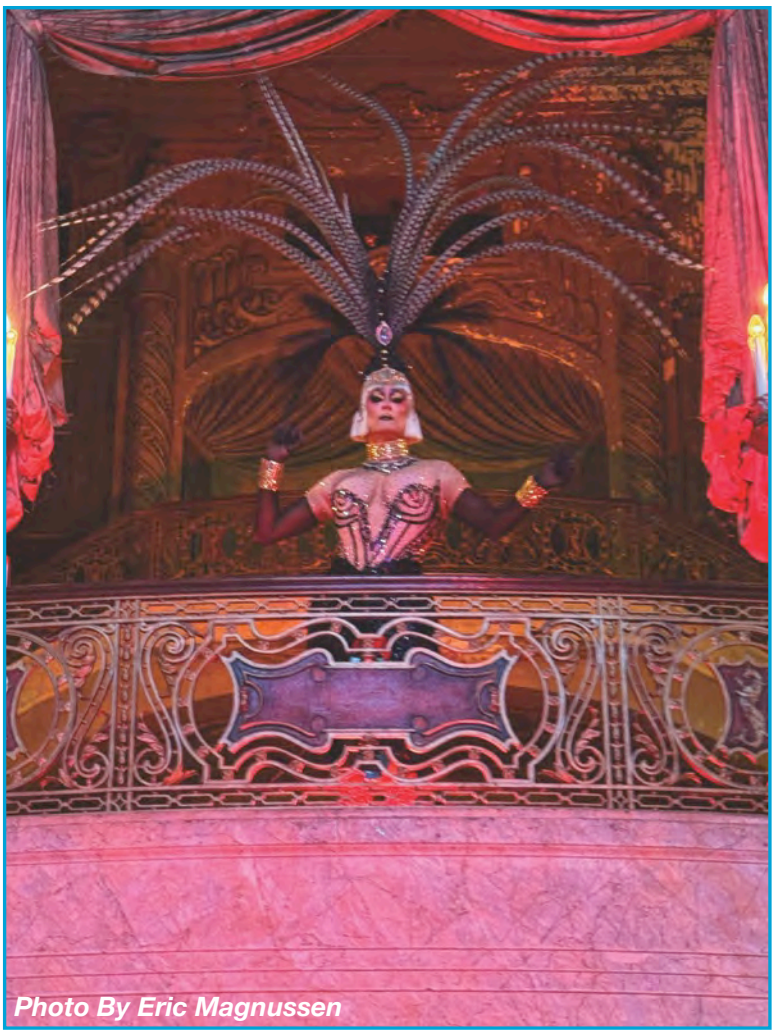

Photo By Eric Magnussen

Is it possible for a building to have a soul? For a theater to be a muse? What if every precious brick, every carved cornice, and every hand-painted decoration held the echoes of the craftsmen who lovingly held them? What if the building itself soaked in the laughter and joy of crowds, shouldering the weight of epic talents, spanning a myriad of musical genres, to become a grand golden inspirational spirit of music itself? Of course we're talking about the Uptown Theatre, a building so steeped in entertainment history that Chicago aches for her return and the throwing open of shuttered doors. The Uptown Theatre is the incarnation of Euterpe, the muse of lyrical expression, bejeweled and clothed in a Spanish Baroque Revival gown, and while her glory is dimmed and in need of revival and loving care, she awaits us. The Uptown theater still glimmers in the dark behind boarded up windows like an undiscovered Klimt painting calling out to be unleashed. She is a century old, but her burnished beauty is poised to uplift a new generation of artists and audiences.

The King of Swing himself: Chicago's own Benny Goodman, a pioneer in the racial integration of bands, blew the curtains off the Uptown Theatre with sweat, strings, and cymbals crashing. Duke Ellington's brass notes spilled like a honeyed river down Broadway when jazz was king and ladies dressed to the nines shimmied in glittery clouds through the Uptown's gilt halls. Rick James and Prince brought leather and lace and everything electric. Powercords ripped through the night skies of Chicago's Northside. Tina Turner stomped those boards into oblivion. Springsteen brought his tight jeans and his rough hewn rasp begging for glory days. Robert Palmer had a bad case of loving you and The Grateful Dead threw their arms around Chicago audiences in a dreamy haze.

But the Uptown Theatre wasn't just a home to Billboard chart toppers. This Golden Grande Dame of Chicago was also an inspiration to many up and coming local talents, and even a home to major queer events like the Hearts Party circuit event in 2000 to benefit people impacted by HIV and AIDS. In fact the Uptown neighborhood in the late nineties was a pivotal center of Chicago's queer circuit scene, drawing crowds of locals and attendees from around the world. And while the Uptown Theatre did "formally" close her doors in 1981, she was home for one last glorious hurrah in the year of the millennium for a celebration of life in the face of fear and oppression. On a shivery Valentine's night, thousands of queer celebrants filed into the lobby of the Uptown to dance and love each other, their hearts filled with pride and music. And the last performer, on that last night, was our own local Grand Dame - Circuit Mom.

We caught up with Circuit Mom, aka Matthew Harvat, who is in fact a very real person, to chat about the legacy of the Uptown Theatre and how he and his team revisited the space for a special editorial for our current issue.

Tom Olah: We are living for these

photos, you're bringing all the Old Hollywood glam. You're giving yearning by candlelight for a gothic romance in your tiara of pheasant feathers. And the lobby of the Uptown Theatre is so stunning. What a backdrop!
Circuit Mom: *[Laughs]* I am! It's my 1920's silent screen diva meets Sunset Boulevard moment. And yes the lobby of the Uptown Theatre is truly iconic.

TO: You are certainly painted to perfection. That gown is overflowing with snatch. It's a tumultuous storm of glittery, voluminous, thunderous clouds of gayness.
CM: You noticed? *(Laughs)* That would be the brilliance of my costume designer, wigmaker, makeup guru, and all around artistic collaborator du jour: Joshuan Aponte. The whole CircuitMOM team is incredible and I just want to thank them for the outstanding work they did. Our photographer, Erik Magnussen, my production partner in crime Edwin Martinez, decor diva Tyler Miller, and the king of my social media chaos: Graham Hawley. Special shout out to Jerry Mickelson, Andy Pierce, Colette Smithburg and John Booher for making this dream come true.

Photo By Eric Magnussen

TO: This is a bit of a full circuit (see what I did there) moment for you. We ask you for a cover image and you surprise us with this Cedric Gibbons MGM-style extravaganza of drama. How did this come to pass? What is your history with the Uptown Theatre and what was it like to be the last performer in that space?
CM: It was one of the defining moments of my career and life. I attended my first Hearts Party, which was also my first circuit party ever, in February of 1992 (also held in the lobby of the Uptown Theatre) and was blown away by the grandeur and historic significance of the space, plus the energy of the crowd and the music. Little did I know that evening would change my life and take me to where I am today. There was the beginning of a dream inside me that night, I could feel the soul of the theater in my heart. Four years later, Circuit Mom was born.

TO: Wait. Tell us about that.
CM: I was at a major circuit festival weekend in Atlanta in 1996 and the venue ran out of bottled water for the guests, so they were just filling plastic pitchers of water and setting out cups for people to serve themselves. I thought it would be funny to randomly show up in the middle of the dance floor with a stack of cups and pitchers of water to my friends. As I made my way through the crowd, a guy stopped me and said "It's our circuit angel coming to save us?" But his friend corrected him and said, "No, it's our circuit mom!"

Two years later, I was performing as Circuit Mom for the

first time at Crobar for Glee Club. I made my own mix of Ultra Nate's "Found A Cure" on cassette and had two dancers! The legendary Teri Bristol was the DJ.

TO: Two whole dancers! And now you produce events on a massive scale, hundreds of artists and dancers. Crowds of thousands. You've come very far.

CM: Yes, from very humble beginnings. But my successes now are really about the incredible people I get to work with and my absolute love for the people who come to my events. I treasure each and every person that walks through the door. And I know that I'm so lucky to do this.

My first major event as Circuit Mom was Mark Baker's "Gay Disney" Colosseum party in Orlando in 1999. And the performance at the Uptown Theatre was shortly after. I ran with a fire theme for the music using two newly released remixes of Funky Green Dog's "Fired Up" and Cyndi Lauper's version of "Disco Inferno".

DJ Pete Crow created our show mix that featured 44 performers, with choreography by Todd Kiech and the night DJ'd by the incomparable Abel Aguilera, and I felt like I was home. Like I was connected to everyone there and we were all experiencing the same love and joy for the music and the space.

TO: Well, kudos to you and to the Uptown Theatre. Do you think she's coming back someday?

Photo By Eric Magnussen

CM: This city needs her. She's a jewel in Chicago's crown and a potential beacon for a whole new era of entertainment. The Uptown Theatre is a muse just waiting to inspire future artists the way her neighbors, the Riviera Theater and the Aragon Ballroom have been doing for decades.

TO: And if you hear anything, you'll let us know?

CM: Watch this space.

TO: Our Publisher Stacy has asked me to Thank You and your incredible Crew For all of your hard work in creating This Fabulous Halloween cover (15th Halloween Cover featuring Circuit Mom). Have a safe and Happy Halloween.

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GRAB A FILM

“Plainclothes” make the men: an interview Tom Blyth and Russell Tovey

By Gregg Shapiro

“Plainclothes” (Magnolia), the directorial debut by queer filmmaker and screenwriter Carmen Emmi, is not as simple as the title might suggest. There is also a double-meaning at play as neither of the main characters – Lucas (**Tom Blyth**) and Andrew (out actor **Russell Tovey**) – is dressed in their respective “uniforms” when they first meet.

Already “certified fresh” on rottentomatoes.com, “Plainclothes” features such stellar performances by Tovey and Blyth, that it’s likely to be the movie that will not only make the actors bigger stars than they already are, but also earn them well-deserved Oscar nominations. Tom and Russell kindly made time for a Zoom interview shortly before the film was released in theaters.

Gregg Shapiro: Russell and Tom, I’d like to begin by asking each of you to say a few words about what attracted you to the roles of Andrew and Lucas, respectively, in “Plainclothes.”

Tom Blyth: Lucas, for me, is someone who's going through immense difficulty and is facing up to some self-truths. I'm always drawn to characters who are trying to understand themselves in a serious, deep way. Probably because I'm doing that as well. I come at this from a psychological standpoint, so I think I’m drawn to a character who is going through psychological turmoil. And the script is absolutely beautiful. That was my main draw.

Russell Tovey: I second that the script is beautiful. For me, dialogue connects me straight away to a character. When I started reading Andrew, I was like, “Oh, yeah, I want to say these lines.” I wanted to do a film in Syracuse. I thought Syracuse sounded like a beautiful, wonderful paradise. Parts of it are like paradise, and other parts, not so much. But it was a great experience. It's new writing and a new director. It always feels so exciting when you get a script like this. These don't happen all the time. So, it was an easy yes.

GS: I’m glad you mentioned that because “Plainclothes” is the feature-length directorial debut for Carmen Emmi, who also wrote the screenplay. What are the advantages of working with a first-time filmmaker for an actor?

RT: I don't know if it's an advantage, but you feel the excitement. You feel a responsibility, I guess, to be your best for them. You want them to have the best experience ever. In the way that Andrew wants Lucas to have the best experience ever in this film, with his first time with someone, with a gay man, with a man. We, as actors, want to make sure that Carmen wants to continue working after we finish his film, for sure. You've got someone who is so excited and so full of gratitude. He’s experimental. That’s what's so shocking about the way that Carmen made this film. I had no idea what was going on when we first started. When he pulled the camcorder out, when he was doing certain shots. I was like, “I don't understand this,” but it was

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so intoxicating working with him on his first film. What he does next and where his trajectory is going is so brilliant.

TB: There's a bravery in a first-time filmmaker, I've noticed, that is simultaneously bravery and anxiety. They know what they want to do, and they're working from instinct because they've not been told no too many times by producers, or financiers, or whatever it may be.

RT: They're not jaded yet.

TB: They've not gotten the outside critiques which filmmakers throughout their careers get. There's this bravery of, "I'm just gonna enact my vision." Then there's this anxiety because it's their first big film. That anxiety feels collaborative because they don't think they know it all, and they lean on everyone else as much as they lean on their own vision. So, it creates this incredible mix of boldness and collaboration, which you don't always get.

GS: "Plainclothes" is set in 1997, almost 30 years ago, at a time before Grindr and other hook-up apps, when there were limited options available to gay men for casual interactions. Do either of you find it shocking to think about how much things have changed and advanced in 30 years?

RT: Thirty years is basically Tom's whole life.

TB: [Laughs]

RT: The world just gets faster and faster, doesn't it? I mean, what can you do? It is shocking for so many other things, that it's terrifying at the speed of the way that everything's going. I miss CDs. I miss them. You can quote me on that. The way that queer people, or anybody, can find connections with people online now is fascinating and brilliant and terrifying and rewarding and depressing, and all of those feelings completely. But there's something romantic about the way that these guys meet that feels furtive and dangerous. That's the situation that so many people were in. There weren't safe spaces created for people, so they were pushed to the margins, and they ended up in dangerous situations. This is a very dangerous situation, but through this place of adversity and danger, something beautiful grows.

TB: Russell and I have both talked about this recently. I do think we have this feeling, even more so this year than last year when we were making this film, that it is more necessary than ever because it does feel like we're moving backwards at the moment, politically and socially. I don't think we even knew a year ago, when we were making it, how much a year later it would feel like the wheel of time is going backwards. I'm very proud to be able to champion this film, right now especially.

GS: Thank you for saying that, Tom. "Plainclothes" also reminded me of how police departments have changed in their attitudes towards gay men. From entrapping them in restrooms to, at least here in the States, actively recruiting them to join the force.

TB: I don't know much about police policies, to be honest with you. I would be lying if I said I did. I did a lot of research on them in the '90s, but it's probably very different to now. Around the conversation of representation and policing, how can you expect people who are supposed to be bastions or representatives of a community, as a whole, without representation from that community? I don't understand the people who think that you could have a small minority of white, lower-middle-class to working-class men, policing everybody else. They won't be able to always have the empathy needed to police a community. I think that's why we run into trouble in policing. I think the idea that there should be representation in policing is integral.

GS: The thrill and risk of sex in a public place, whether a mall men's room or a greenhouse, gives "Plainclothes" a distinctive eroticism. The scene in the greenhouse was especially touching. Can you both please comment on that?

RT: Well, it was hot. And we're playing that it's cold outside, so we're bundled up in layers. Not much sex goes on in the bathrooms because everyone seems to be caught, or it's very momentarily sexy and fraught, and then it ends. So, for our characters to have that time where we can be free – it's not a bed, it's not a house, it's not domestic – it is still somewhere that's furtive. But for us to have that moment where we can close the door and be free with each other is so beautiful. Someone said the other day that when they watched it, that when you go into the greenhouse all the flowers feel like "The "Wizard of Oz." It goes into Technicolor. Before that, everything's grey and muted, and that door opens and you've got all of this sort of Oz. This beautiful world where they exist and they're amongst flowers and foliage and botanicals, and it's historical. That's so true! I'm sure Carmen's considered that, because one of his

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favorite films is “The Wizard of Oz.” That is such a beautiful way to turn the story, and that is the truth of that scene. These guys are finally in their utopia.

GS: “Plainclothes” is set in upstate New York which meant that you both had to master not only an American accent, but also a regional one.

TB: I would never claim to have mastered anything because I’d be shooting myself in the foot. But we had a really great dialect coach called Sam Lilja. It’s a small-budget film, so we didn't get a ton of time with Sam, but the time we did get was really valuable. I’ve been lucky enough to live in the States for the past nine years, so I often don't know what my actual voice is anymore, which I think is helpful. It makes me able to pretend to be other people.

RT: I’ve worked and lived in the States for many years. I spend a lot of time, when I go to the States, just speaking in the accent until someone British from home spots me, and they call me a freak. I will go into like diners or restaurants or stores and talk in an American accent so that it just becomes second nature. That felt important. I think the Syracuse accent… it's not typically what we know as the Bronx, New York, or Queens accent. It's more neutral, but there are twangs. A lot of the cast and crew, Carmen especially, were from Syracuse. So that noise you need is around you all the time. If it had been a British crew, it might have been a little harder to stay on in that sound. But I think we both were able to tune into it because everyone around us was talking in it.

TB: I think Russell and I also work in a similar way, which is that we stay in it on set when we need to and then are able to jump out if we need to go back to zero and reset, as well, and have a funny moment. It's nice when you work with someone who has a similar sensibility to you and isn't too constricted and has to stay in it all the time or never wants to stay in it. It was nice to be able to play off each other like that.

TOM BLYTH RUSSELL TOVEY
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PLAINCLOTHES
A FILM BY CARMEN EMMI

GS: The scenes throughout the movie with Lucas and his family are highly charged and reach their peak in the film’s final moments, while the scene where Andrew’s family appears at his place of work is also emotionally devastating. Can you say something about how you prepare for those kinds of scenes?

RT: You just get in the zone. The crew and the cast were incredibly professional and respectful, and liked actors. Sometimes you work at jobs, and you feel like they don't like actors [laughs], which isn’t helpful. Across the board, everybody wanted this to be a beautiful experience, and it was. When we needed that time, it was available to us. I think Carmen was very sure of that. Carmen did something amazing, which I’ve tried to take onto every job since, is that he plays music into scenes. We all know what that feels like, when you're on public transport or in the back of a car and a song comes on and you can sort of imagine this make-believe, Hollywood ending of your life. Music is a kind of fast hack into emotions, and I think that that made a massive difference for me.

TB: That scene, in particular, was really intense. I remember that day being really intense. I remember leaving the scene feeling dissatisfied and feeling like I hadn't done it right. I think that's because that’s how Lucas feels. Carmen said that to me. He could sense that I was beating myself up about how the scene had gone. He was like, “Why would you be feeling good about it when Lucas is feeling bad?” Lucas goes there to profess his love for a man for the first time, that he truly does love, and he basically is told to grow up, that he’s being with unrealistic, because Andrew has his own life and he's shown up there inappropriately to interrupt his life. He's put Andrew’s life and his family in jeopardy. Andrew’s protecting himself and his family, and so Lucas is incredibly angry at himself, and Andrew, and disappointed and confused. I think I felt confused and disappointed and sad, which is sometimes how it goes. You put yourself fully in the circumstances of the scene, even if that doesn't make you feel like you're doing it right.

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SING SONGS FROM FLIGHT OF THE CONCHORDS, LONELY ISLAND, JONATHAN COULTON & MUCH MORE. AS ALWAYS, TONS OF SONGS FROM MUSICAL THEATRE!

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SHAKERS ON CLARK

GRAB JUSTIN

Man in the Mirror

Justin Jedlica Stars in Reflections

By Shane Gallagher

Photo By Bob Of Finland

Justin Jedlica, widely recognized as the "Human Ken Doll" for his pioneering work in body modification, is one of the bold personalities featured in Reflections, filmmaker Michael Hyman's daring new video series that turns the camera—and the mirror—on identity, beauty, and self-worth.

Shot on 16mm film and inspired by Andy Warhol's iconic 1960s Screen Tests, the sixteen shorts challenge participants representing a diverse cross-section of the LGBTQIA+ community to confront their own reflection in silence for four minutes. For Jedlica, a well-known advocate for plastic surgery who has built a life in Los Angeles as an artist, content creator, and real estate designer, the experience was a powerful act of self-love and a natural extension of his lifelong exploration of image, authenticity, and reinvention. He explains more.

Shane Gallagher: Where did you grow up?
Justin Jedlica: I grew up in upstate New York and then in Cary, North Carolina, in a working-class, creative household where money was often tight. For much of my life, I felt different, misunderstood, and even unaccepted.

SG: What inspired you to move to Los Angeles?
JJ: L.A. represented possibility.

SG: Were you chasing superstar dreams?
JJ: I was chasing something more than fame. I wanted a place where transforming my body, building a personal brand, and expressing myself visually could become both art and business.

SG: What's a typical day in your life like today?
JJ: My days are a blend of content creation, cosmetic-art projects, brand management, consulting, and planning future transformations. I also have a passion for real estate and design. I love flipping properties and reimagining spaces. I've always had a thing for mirrors. To me, mirrors don't just reflect, they open a room.

SG: Is that fascination with mirrors what drew you to participate in Reflections?
JJ: The project resonated with me. It took me years to recognize that my differences are what make me unique. Realizing that my sexual attraction, gender identity, and personal interest in modifying myself weren't negatives but strengths gave me confidence to own my truth. I viewed Reflections as a chance to stand in truth while also contributing to something that could help others embrace their own self-acceptance.

SG: How did you approach the idea of sitting silently with your own mirrored image for four

minutes?
JJ: For me, the challenge was that I'm typically not someone who does well with silence. Reflections required me to maintain it for four minutes: just me and my mirrored image. Approaching that was about letting go of distractions and being willing to see myself without interruption. It was both strange and surprisingly grounding to face that stillness.

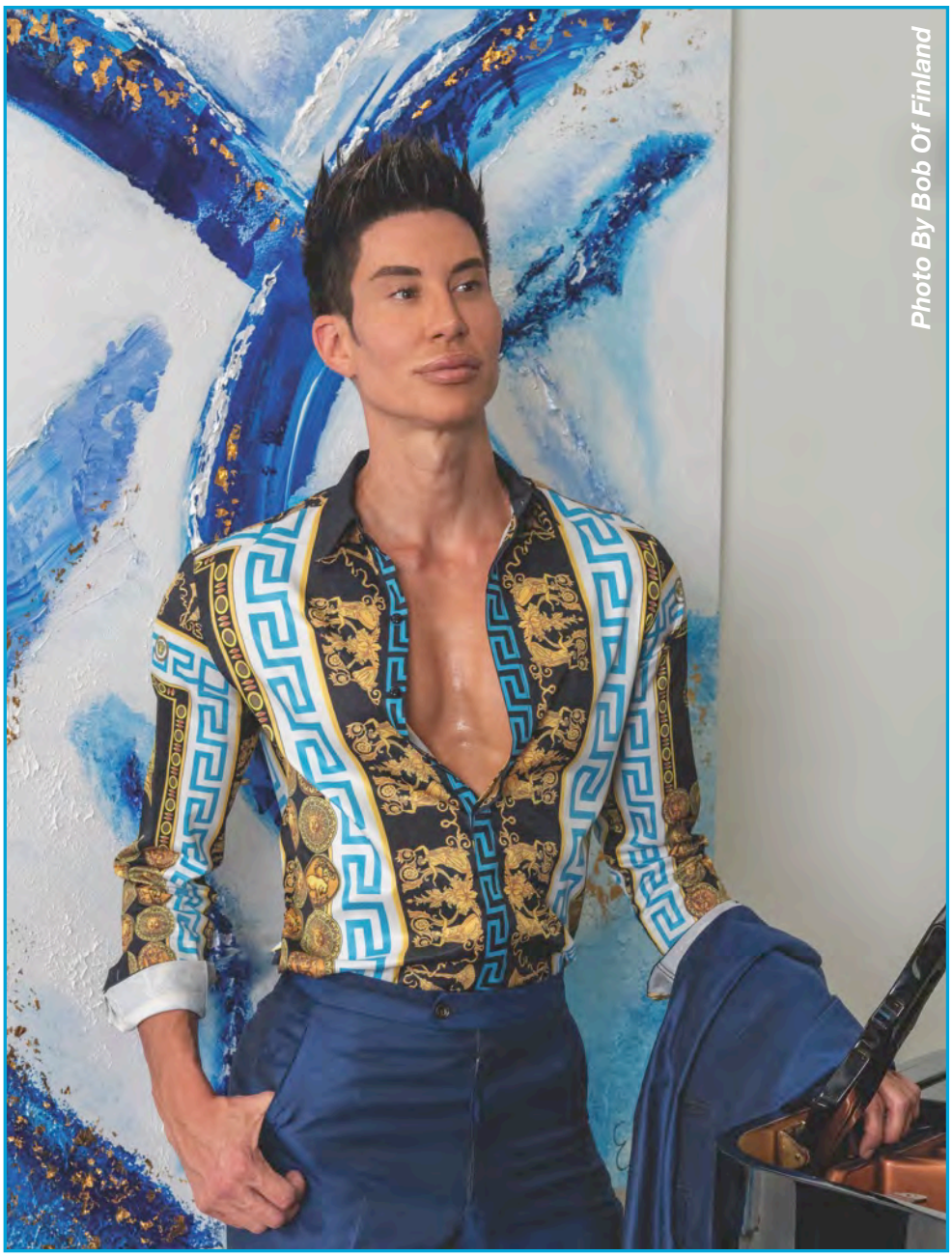
SG: Did the silence feel freeing?
JJ: It was both freeing and uncomfortable. Freeing because without words there was nothing to hide behind, and uncomfortable because that forced me to confront myself directly.

SG: Andy Warhol's Screen Tests often revealed unexpected aspects of his subjects. Do you feel your Reflections film revealed something new about you?
JJ: Yes. It revealed how I've evolved beyond the aesthetics. I've grown internally. I walked away with a clearer sense of how comfortable I've become in my own skin, not just in terms of looks, but in self-worth. My worth isn't defined by surface-level judgments, but by staying true to myself despite outside pressures. The experience was a reminder that self-worth is as much internal as it is external.

SG: How do you think audiences will respond?
JJ: I know that people often approach me with preconceived ideas based on my appearance. Reflections will give them an opportunity to see another side: the person behind the surface. I think some people will be surprised, and hopefully they'll come away recognizing the importance of difference and diversity within our community.

SG: Are you still a work in progress or would you say you're a completed work of art?
JJ: I see myself as an evolving work of art. I'm proud of what I've built physically, professionally, and through design and real estate but I will never think of myself as "finished." There's always another canvas; another space to reinvent.

Reflections is available now on https://www.youtube.com/@outonfiremedia and at Outonfiremedia.com



GRAB MUSIC

Q-Music: Looking over the overlooked

By Gregg Shapiro

Rachael Yamagata (Photo By Laura Crosta

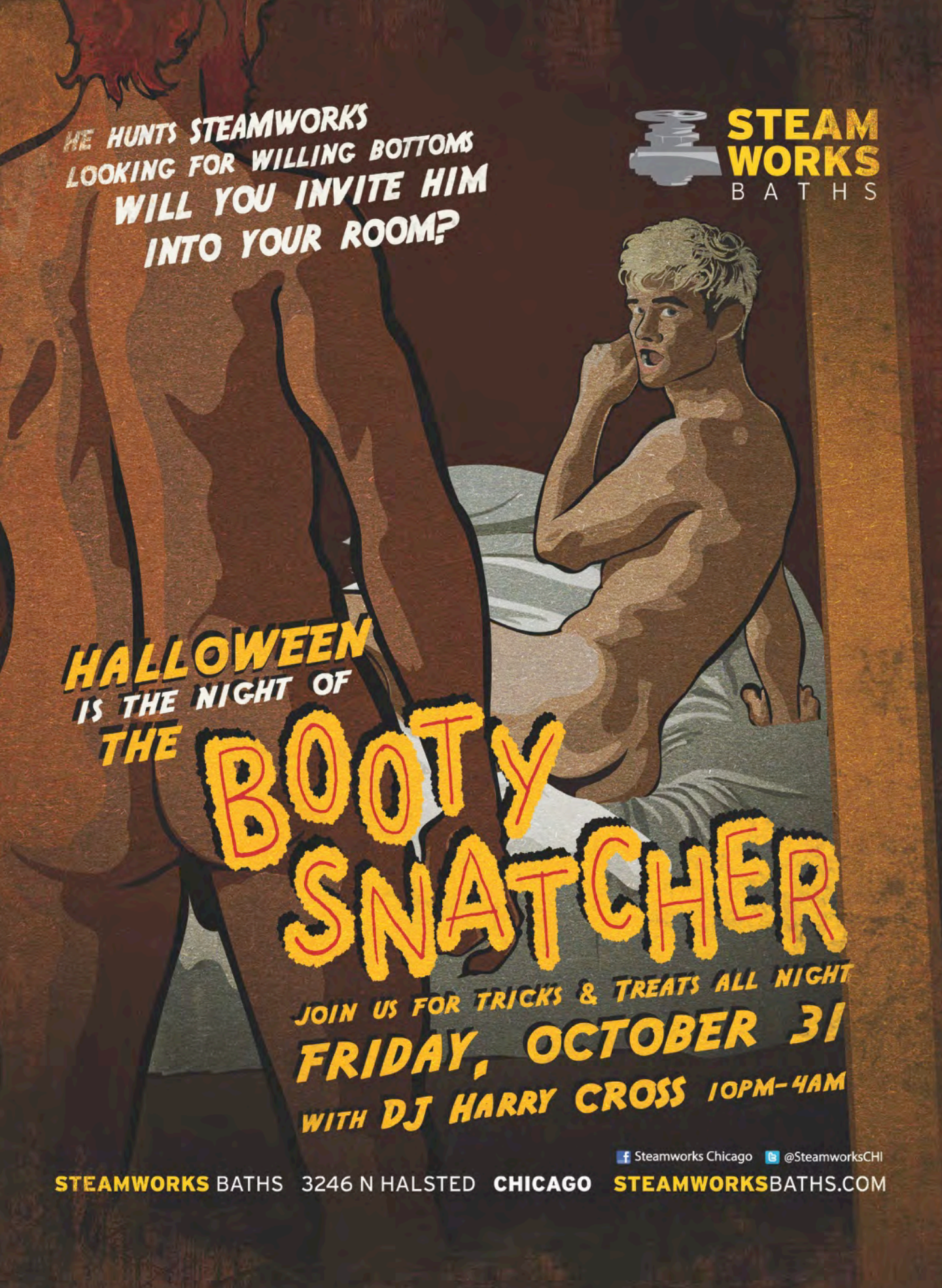
Rachael Yamagata and **Keren Ann** (Zeidel) have more in common than just being singer/songwriters at the back end of the alphabet. They are both gifted artists who put in time on major labels in the early 2000s and have continued to put out music independently.

If you lived in Chicago (and possibly elsewhere) during the late 1990s, you probably came across the psychedelic funk of Bumpus, a band that featured Rachael Yamagata as a member and co-songwriter. Her distinctively smoky vocals gave the band a particular sizzle. Yamagata released a solo EP in 2003, and followed it with the gorgeous, and severely underrated full-length album "Happenstance" in 2004. Four years later, the double-disc "Elephants… Teeth Sinking Into Heart" found Yamagata moving in a more experimental direction, and she released a few other indie records in the 2010s. "Starlit Alchemy" (Jullian) is Yamagata's first new studio album In nearly 10 years. Citing influences including Joni Mitchell (the intimacy of "Blue Jay"), Tom Waits (the lyrics in "Birds"), Rickie Lee Jones (listen to the piano on "Backwards"), and Hans Zimmer (the cinematic scope of "Heaven Help"), Yamagata puts her talent for creating emotional (read: sad) songs on full display. She then successfully combines all the influences on "Somebody Like Me." [**Rachael Yamagata performs on 10/23 in Chicago at City Winery.**]

Keren Ann Photo By Amit Israeli

Keren Ann, a multilingual performer currently based in Paris (!), released three exceptional English-language albums between 2003 and 2007 that never reached the audience they deserved. She teamed up with Icelandic musician Barði Jóhannsson to become Lady & Bird for the duo's eponymous in 2006 album, featuring original songs and covers of The Velvet Underground's "Stephanie Says," as well as the "M*A*S*H" theme song "Suicide is Painless. Additionally, six of her songs were included in gay filmmaker Eytan Fox's extraordinary 2012 movie "Yossi," a sequel to Fox's "Yossi & Jagger."

Her new album, "Paris Amour" (Bring Back Music), is performed almost entirely en français (with the exception of a few lines in English in "Le Musique A Fond"). The good news is that you don't have to speak the language to enjoy the listening experience. For example, it doesn't take a native speaker to hear the affection emanating from the modern pop of the title track. Cinematic numbers such as "Les Désirs Fatigués Des Navires d'Argent" and "L'Expérience Étrange de L'Inégal," will no doubt conjure images of Catherine Deneuve and Jean-Paul Belmondo to many listeners. "Que La Vie Est Belle" and "L'Écho des Tirs" are also standouts.


HE HUNTS STEAMWORKS
LOOKING FOR WILLING BOTTOMS
WILL YOU INVITE HIM
INTO YOUR ROOM?
STEAM
WORKS
BATHS
HALLOWEEN
IS THE NIGHT OF
THE
BOOTY
SNATCHER
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GRAB YOUR FRIENDS

Daily Specials;

MONDAY

2 Bears Tavern Uptown: $5 Stoli Cocktails (Any Flavors), EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts***.@mosphere:*** $5 Well Cocktails & Draft Beer 6-8pm. ***Cell Block:*** Open 1pm-2am. ***Charlies:*** Half off Hennessy and Patron 7pm - 11pm ABC Bingo, 11pm Charlie's Live. ***Hydrate:*** Lips and Mascara Doors at 8pm Show at 10pm. ***North End:*** Open at 11am, $5 Well Drinks.***Shakers on Clark:*** Comedy Night $1 off Well Drinks and Well Shots. ***Sidetrack:*** Open at 3pm, Musical Monday Show Tunes 8pm-2am. ***Steamworks:*** Every 3rd Monday TM4M (Trans Men For Men) 8pm-2am. ***The Sofo Tap:*** $5 Whiskeys, Ryes & Bourbons, $5 Tecate Tallboys, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts. ***Touche:*** Open 5pm-4am. Horny Bastards A Night for those who just didn't get enough over the weekend. 10/27 Rocky Horror Screening PartyLets Do The Time Warp Again Club Room Open.

TUESDAY

2 Bears Tavern Uptown: $3 House Shots, $5 Miller Lite Drafts, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts***@mosphere:*** $5 Well Cocktails & Draft Beer 6-8pm, Game Night with Tony. ***Cell Block:*** Open 1pm-2am. ***Charlie's:*** $4 You Call It's 5pm - 9pm, 7pm - 11pm BS Karaoke, 11pm Baddies Block Party. ***Hydrate:*** TatTuesday XXL Doors open at 8pm. ***Kit Kat Lounge:*** Happy Hour 4-6pm $8 WINE, $9 APPS, $10 Martinis. Live Instrumentalists. ***Lucky Horseshoe:*** Open at 6pm. Dancers at 8pm. Open auditions for male dancers 7pm. $5 drink specials. ***Meeting House Tavern:*** $3 House Shots, $5 Miller Lite Drafts, $5 Premium Well Cocktails, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. ***North End:*** Open at 11am, $5 Canned Beers, Seltzers & Ciders. ***Shakers on Clark:*** $3 Domestic Beers. ***Sidetrack:*** Open at 3pm, Trivia Tuesday 8-10pm, TRL Tuesday: Totally Rad Line-up of 90's-to-Now Music Videos 10pm-2am, OUTspoken LGBTQ+ Storytelling 1st Tuesday of the month from 7-9pm. ***Steamworks:*** Every Tuesday 4 pm – 4 am Guys Under 25 Get In Free* (*Free 30 day membership and free locker). ***The Sofo Tap:*** $5 New Amsterdam Cocktails, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts ***Touche:*** Open 5pm - 4am.Hardcore Cruisin' No Cell Phones/Wifi, 6-9pm $3 Well Drinks $1 Off call-imports, $3 PBR/Rolling Rock. 10/28 Pumpkin Perversions Carving Contest.

WEDNESDAY

2 Bears Tavern Uptown: $5 Premium Well Cocktails, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. ***Cell Block:*** Open 1pm-2am. ***Charlie's:*** $4 You Call it's 5pm - 9pm, 7pm - 11pm SCCDA Country Dancing, 11pm Boys and Booze. ***Jackhammer:*** $4 Premium Well Cocktails, $3 House Shots, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. ***Kit Kat Lounge:*** Happy Hour 4-6pm $8 WINE, $9 APPS, $10 Martinis. Live Broadway Vocalists. ***Lucky Horseshoe:*** Open at 6pm Dancers at 8pm. $5 drink specials. ***Meeting House Tavern:*** $4 Miller Lite Drafts, $5 Stoli Cocktails (All Flavors), EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. ***North End:*** Open at 11am $5 Lagunitas Draft & Cans. ***Shakers on Clark***: Karaoke Night $1 Off Long Islands. ***Sidetrack:*** Open at 3pm, All Things Taylor 1st Wed of month, All Things Beyoncé 2nd Wed of month, All Things Gaga 3rd Wed of month, All Things Dua & Ariana last Wed of month: all 9pm-2am. ***Steamworks:*** Bear Hump Every second Wednesday 6-9pm A monthly mid-week gathering of Furry Men. ***The Sofo Tap:*** $3 House Shots, $5 Stoli Cocktails (All Flavors), $5 Miller Lite Drafts, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts. ***Touche:*** Jockstrap Night Free Clothing Check, 10/29 Jack-o-Lantern Jockstrap Night BNC 7:30pm. 11/5 Full Moon Party & Contest.

THURSDAY

2 Bears Tavern Uptown: $5 Premium Well Cocktails, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. ***@mosphere:*** $5 Well Cocktails & Draft Beer 6-8pm, RuPaul Drag Race All Stars 6 Viewing Party - 7pm. ***Cell Block:*** Open 1pm-2am. ***Charlie's:*** 1st & 3rd Thursday of the month:$4 You Call it's 5pm - 9pm, 8pm - 10pm Mother Rebirth, 10pm - Power up Reloaded. 2nd Thursday of the Month: $4 You Call it's 5pm - 9pm, 8pm - 10pm the Pop Ball, 10pm Scissor Sisters. 4th Thursday of the Month: $4 You Call it's 5pm - 9pm, 8pm - 10pm the Pop Ball, 10pm Vinyl. ***Jackhammer:*** $3 House Shots, $5 New Amsterdam Cocktails, $5 Miller Lite Tallboys, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. ***Kit Kat Lounge:*** Happy Hour 4-6pm $8 WINE, $9 APPS, $10 Martinis.Live Ballet.***Lucky Horseshoe:*** Open at 6pm. Dancers at 8pm. $5 drink specials. ***Meeting House Tavern:*** $4 Premium Well Cocktails, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. ***North End:*** Open at 11am, $5 Deep Eddy Cocktails. ***Shakers on Clark:*** $1 off All Call Liquor Mixed Drinks,Karaoke 10pm-1am. ***Sidetrack:*** Open at 3pm, Let's Go Thursday! Pop Music Videos in Glass/ Side Bars 9pm-2am, Pink Pony Club 1st Thur of month in Main Bar, All Things K-Pop other Thursdays in Main Bar. ***Steamworks:*** Lights Out Thursdays, The Club goes Dark Every Thursday 4pm-4am. ***The Sofo Tap:*** $5 New Amsterdam Cocktails, $5 Stoli Mules (All Flavors), EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts ***Touche:*** Open 5pm - 4am.Throwback Thursdays 70's & 80's Music & Porn By Bijou Video.10/30 Pumpkin Fisting.

Daily Specials;

FRIDAY

2 Bears Tavern Uptown: HAPPY HOUR (3-7 PM): $4 New Amsterdam Cocktails, $5 Chicago Handshakes, ALL DAY SPECIALS: $3 House Shots, $5 Miller Lite Drafts, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. **@mosphere:** $5 Well Cocktails & Draft Beer 6-8pm, Dancers 10pm-1am. **Baton Show Lounge:** Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. **Cell Block:** Open 1pm-2am. **Charlie's**: 1st Friday of the Month 8pm - 11pm Cage Fight Allstars, 11pm Charlie's Presents. 2nd Friday:8pm - 11pm Cage Fight Allstars, 11pm Glow Up. 3rd Friday 8pm - 11pm Cage Fight Allstars, 11pm Thirst Trap. 4th Friday 8pm - 11pm Cage Fight Allstars 11pm Haus of Charlie's. **Jackhammer:** $8 New Amsterdam & Red Bulls, $8 WYNK THC, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. **Kit Kat Lounge:** All Day Brunch All Drag,Brunch Seating Times 11am and 1:30PM. **Sidetrack:** Open at 3pm, TGIF Show Tunes 4-9pm, Friday Night Dance Party 9pm-2am. ***Meeting House Tavern:*** HAPPY HOUR (5-8 PM): $5 Chicago Handshakes, ALL DAY SPECIALS: $6 Tito's Cocktails, $5 Miller Lite Drafts, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. **The Sofo Tap:** HAPPY HOUR (3-6 PM): $4 Signature Margaritas, ALL DAY SPECIALS: $5 Premium Well Cocktails, $5 Miller Lite Drafts, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts. **Touche:** Open 5pm - 4am. 9/19 Cowboy Round Up with ILGRA.10/24 Halloween Maze Opens in Club Room, 10/31 Halloween Party Costume Contest. 11/7 Man'Nipple'ate Nipple Fetish Play Night, 11/14 Ray Dalton Presents Forplay.

SATURDAY

2 Bears Tavern Uptown: HAPPY HOUR (3-7 PM): 1/2 Off All Draft Beers, ALL DAY SPECIALS: $5 Premium Well Cocktails, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. ***@mosphere:*** $5 Well Cocktails & Draft Beer 3pm-5pm, Dancers 10pm -1am. ***Baton Show Lounge:*** Doors open at 6pm, Shows at 7:30pm, 9:30pm & 11:30pm. ***Cell Block:*** Open 12pm-3am. ***Charlie's:*** 7pm - 11pm SCCDA Country Dancing, 11pm Under the boots tonight. ***Jackhammer:*** $3 House Shots, $8 New Amsterdam & Red Bulls, $8 WYNK THC, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. **Kit Kat Lounge:** All Day Brunch All Drag,Brunch Seating Times 11am and 1:30PM. ***Lucky Horseshoe:*** Open with dancers at 3pm. $5 drink specials. ***Meeting House Tavern:*** HAPPY HOUR (2-5 PM): $5 New Amsterdam Cocktails, ALL DAY SPECIALS: $5 Lost Coast Tangerine Wheat Drafts, $5 Signature Margaritas, $8 WYNK THC, $3 House Shots, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. ***North End:*** Open at 11am, $3 Miller Lite Drafts 11am-2pm. ***Sidetrack:*** Open at 1pm, Post-Brunch SaturGay Fun 1pm-6pm, Saturday Night Dance Party 9pm-3am, Dog Day 1st Saturday of the month 1-5pm. ***The Sofo Tap:*** HAPPY HOUR: (12-3 PM): 1/2 Off All Draft Beers, ALL DAY SPECIALS: $5 Miller Lite Drafts, $5 Signature Margaritas, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts ***Touche:*** Open 2pm - 5am. 10/18 GEAR NIGHT with BLUF/Chicago Barber & Bootblack on duty Dress Code in Clubroom BNC 6pm. 10/25 Halloween Glow Ripe Party. 11/1 Touche 48th Anniversary Bear Night. 11/8 Dungeon Master Night S&M Demo @ Midnight CWB 5pm.

SUNDAY FUNDAY

2 Bears Tavern Uptown: $5 Premium Well Cocktails, $6 Chicago Handshakes, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pinball & Darts. ***@mosphere:*** $6 Jack Products, $4 Domestic Draft, House Shots $2. ***Baton Show Lounge:*** Doors Open at 11am, Shows at 7:30pm, 9:30pm & 11:30pm. ***Cell Block:*** Open 12pm-2am ***Charlie's:*** 1st and 3rd Sunday of the Month5pm - 7pm Queeriod, 7pm - 11pm Starlight Karaoke, 11pm Estrellas, Ritmo, y Perreo. 2nd Sunday 5pm -7pm Queeriod Presents Drag U 7pm - 11pm Starlight Karaoke, 11pm Estrellas, Ritmo y Perreo. 4th Sunday 5pm - 7pm Queeriod Presents Boyfriend Material, 7pm - 11pm Starlight Karaoke, 11pm Estrellas, Ritmo y Perreo. ***Hydrate:*** Doors open at 2pm Northalsted's Official after Brunch party. ***Jackhammer:*** HAPPY HOUR (3-7 PM): $3 House Shots, $5 New Amsterdam Cocktails, $7 Jackhammered Long Islands, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Pool & Darts. **Kit Kat Lounge:** All Day Brunch All Drag,Brunch Seating Times 11am and 1:30PM. Sunday Tea Dance DJ Janky and Friends 4pm-10pm $9 Martinis. ***.Lucky Horseshoe:*** Open with dancers at 3pm. $5 drink specials. ***Meeting House Tavern:*** $5 Premium Well Cocktails, $12 Mimosa Carafes, $3 House Shots, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts & Pool. ***North End:*** Open at 11am, $3 Miller Lite Drafts 7-10pm ***Shakers on Clark***: $1 off Bloody Mary's, $1 off Tito's Mules, and $1 off all Revolution beers.. ***Sidetrack:*** Open at 1pm, Sunday Funday Show Tunes 4-9pm, Sunday Funday After Dark Dance Party 9pm-2am . ***The Sofo Tap:*** HAPPY HOUR (1-3 PM): $3 House Shots, FREE Hotdogs (while supplies last) ALL DAY SPECIALS: $6 New Amsterdam Cocktails, $5 Miller Lite Drafts, EVERYDAY SPECIALS: $4 Tallboy Beers (Old Style, PBR, Hamm's), $5 Jägermeister, Fireball & Malört Shots, FREE Darts. ***Touche:*** Open 2pm - 4am. Beer Bust $2 Draughts & Sodas Clubroom opens 6pm Movie Night 7pm, 10/26 Bears vs Chargers 7:20pm.

The Next Issue of GRAB hits the streets and online Tuesday November 18th. Reserve your space today www.GRABChicago.com Call 773-707-2660 or email GRABStacy@gmail.com

GRAB A HIT

Top 30 Dance Chart For the First week of October

Visit nexusradio.fm

	Artist	Title
1	Billy Gillies	Crystallize
2	33 Below x RL Grime	LOOK4MYLOVE
3	Zevy x Jordin Sparks x David Schocke	Who Cares
4	Sonny Fodera & Jazzy	All This Time
5	Sachi x Poppy Baskcomb	Holding Your Hand
6	Zevy	Good Enough
7	Aki Nair	Alibi (Edit)
8	Dvbbs x Abi Flynn	Move A Little Closer
9	TELYKAST & Oaks	Super Powers
10	Zara Larsson	Crush
11	Felix Jaehn x Nasri	Wake Up (With You Mine)
12	Vic Latino	Fall Right Back Ft. Georgiaxx
13	Mergui	Risk It All (Altego Clean Remix)
14	Alok & Agents Of Time	Fever
15	Babsy x Jeanne Taylor	Free My Mind
16	Ninajirachi	Delete
17	Kshmr x Nilsix x Ryos	Radiate Ft. Hayley May
18	Illenium X Hayla	In My Arms
19	Z3lla	Supernova (Radio Edit)
20	Cloonee	Not Gonna Be Your Boo
21	Thomas Gold	Set Me Free
22	Rscl & Vassy	Beg
23	Diego San Diego x Alec Monopoly	Tequila (Radio Edit)
24	Ryan Ennis x Carla Monroe	Blow My Mind
25	Tate MCrae	Revolving Door (Lavern Remix Clean)
26	Anabel Englund & Mary Droppinz	Born To Fly
27	Netsky	Light That Leads Me (With Bebe Rexha)
28	Dancingfaraz	Take Control
29	Kaskade X Lipless	State Of Mind
30	Martin Jensen & Lawrent	Follow Me Ft. Sacha

TRICKS & TREATS AT TOUCHE

FRIDAY 10/24
HALLOWEEN WEEK KICKOFF PARTY
HALLOWEEN MAZE OPENS IN CLUB ROOM
BE READY FOR THINGS THAT
GO BUMP IN THE DARK

SATURDAY 10/25
HALLOWEEN GLOW RIPE PARTY
FREE GLOW BODY PAINT TO DARE THE DARK
DEEP BEATS & HOT GO-GO DUDES

SUNDAY 10/26
SUNDAY BIG BOO BEER BUST
$2.50 DRAUGHTS $2 SODAS
SUNDAY MOVIE NIGHT
DOUBLE CREATURE FEATURE 7PM

MONDAY 10/27
ROCKY HORROR VIEWING PARTY
LET'S DO THE TIME WARP AGAIN 10PM

TUESDAY 10/28
PUMPKIN PERVERSIONS CARVING PARTY
PUMPKINS PROVIDED / JUDGING 11PM

WEDNESDAY 10/29
JACK-O-LANTERN JOCKSTRAP PARTY
DECORATING SUPPLIES PROVIDED
JUDGING AT MIDNIGHT

THURSDAY 10/30
PUMPKIN FISTING PARTY
HANDS IN AT MIDNIGHT

FRIDAY 10/31
TRICKS & TREATS HALLOWEEN PARTY
COSTUME CONTEST AT MIDNIGHT
LAST NIGHT TO DARE THE MAZE

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GRAB ROGER

Guardian For Your Minor Child

By Roger V. McCaffre-Boss, Esq.

Q: I previously adopted two boys several years ago while I was single. I am now in a new relationship with my new girlfriend and planning on traveling out of the country on business. My new girlfriend has agreed to take care of the boys while I am gone, but I am worried that while I am out of the country, there will be no one authorized to handle legal matters to care for my seven and nine-year-old boys. And what would happen if my boys had a health issue and needed medical care? Who would authorize it if I were not around? I would like my girlfriend to have the authority to make these decisions for my sons while I am gone. What can I do?

A: First, You can use a Health Care Power of Attorney to authorize your girlfriend to make any and all decisions concerning the personal care, medical treatment, hospitalization and health care of each child who has not attained age 18. You can also give your girlfriend the same access to your child's medical records, including the right to disclose the contents to others.

Second, in Illinois, you may also appoint a short-term guardian to act on behalf of your minor child for a period not longer than 365 days. This procedure gives parents a mechanism to convey to another adult the necessary authority to care for minors during short periods of parental absence or illness. These arrangements could be useful for parents facing periods where one were out of the country, since a short-term guardian would have the authority to consent to medical treatment for the child.

First, a parent appoints a short-term guardian in a dated document that identifies the appointing parent, the minor and the person appointed the short-term guardian. (A statutory short-term guardianship form can be found at 755 ILCS 5/ 11-5.4(f).) The writing must he signed by, or at the direction of, the appointing parent in the presence of two credible witnesses who are an least 18 years old. Neither witness can be the short-term guardian.

Second, if there is another living parent, that parent must also sign the form. This non-appointing parental signature is not required if the whereabouts of the other parent are unknown, if the other parent is unwilling or unable to make and carry out day-to-day child care decisions, or if the child's parents were never married and no court has issued an order establishing parentage.

Third, the person appointed as the short-term guardian must also sign the document, ensuring his acceptance of the duties. The short-term guardian need not sign at the same time as the appointing parent. The appointment of the short-term guardian becomes effective immediately upon the date the written document is executed unless the document provides for a later specified effective date or event (e.g., upon the parent's admission to a hospital). The appointment remains effective for up to 365 days unless the written instrument provides for termination upon an earlier specified date such as the parent's release from the hospital.

Although a parent can execute more than one short-term guardianship appointment, only one written document may be in force at any given time. If a parent signs a document that provides for an appointment to become effective upon his or her admission to the hospital, the appointment is in force. Nevertheless, it will not be effective until admission to a hospital.

A short-term guardian appointment may be amended or revoked by the appointing parent any time and in any manner communicated to the short-term guardian.

Roger McCaffrey-Boss is a gradute of Hamline University School of Law, St. Paul, Minnesota, and is a member of the Chicago Bar Association. You can email him at ***RVMLawyer@aol.com****. He suggests that you consult your own lawyer for any specific questions regarding the issues raised in this column.*

SUICIDE WARNING SIGNS FOR YOUTH
You Are Not Alone
It's time to take action if you notice these signs in family or friends:
1. Talking about or making plans for suicide.
2. Expressing hopelessness about the future.
3. Displaying severe/overwhelming emotional pain or distress.
4. Showing worrisome changes in behavior, particularly in combination with the warning signs above, including significant:
• Withdrawal from or changing social connections/situations.
• Changes in sleep (increased or decreased).
• Anger or hostility that seems out of character or out of context.
• Recent increased agitation or irritability.
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GRAB HOLLY

Our Renaissance Faire Goes Topless

By Holly Maholm

The weather that morning in Wellington was cool and crisp, much as it had been in the Year 1046 in the Town of Coventry, England (not that I was there to see it). No. I have selected that oddly specific time and place so as to pay tribute to the woman whose "undraped figure" provided the Soul and Inspiration for Wellington's First (and if it turns out to be profitable, not its Last) Renaissance Faire.

Those who were invested in the success of the Faire - including Tracy, Xandra, Cindy, Tuco and Grandma Lily – had been up since an hour before sunrise and were deep into preparations for the festivities. Meanwhile, Dot and I attended to the needs of the two dozen unicorns who had spent the night with me in the stable, and those "needs," you may be sure, started and ended with Glazed Donuts, Powdered Donuts, Apple Fritters, and (in honor of Medieval England) Donuts filled with Plum Pudding or Orange Marmalade.

Working in tandem, Tuco and Grandma Lily were busy decorating each of the unicorns with garlands of flowers, bouquets of roses, and colorful blossoms attached to manes, tails and ears. (Dot disguised their authentic horns with cardboard tubes sprinkled with glitter.) The Procession in Honor of the Renaissance stepped-off at noon, as follows:

In the lead was Tracy, dressed in his best approximation of what a Hereditary Lord in 11th Century England would have worn; he holding the lead of Sassy Pants (who had accessorized her outfit with patent leather horseshoes and a Golden Bridle woven out of Fairy Ribbons). Riding on Sassy was the "Star of the Show" (she being likewise the Star of many erotic dreams of Donut Time's straight male customers). I refer, of course, to none other than Aly, dressed (or should I say "undressed") for her role as "Transgender Lady Godiva."

She was wearing skin tight, flesh colored panties (and that's all). She had on a long blond wig, which she arranged in a vain attempt to cover her breasts. But this effort was to little avail, as her wig soon blew off. Ever resourceful, Aly decided her best option to draw attention away from her naked boobs was to smile sweetly and think of England.

Following Tracy and Aly was the most popular (and profitable) part of the procession. Behind Sassy ambled twenty-two unicorns, each decorated with a riot of colorful blossoms, and each bearing a rider who had reserved in advance (with Tracy) her own personal unicorn mount. There were only a small number of women who braved the topless look premiered by Lady Godiva, herself, but everyone wore some sort of flattering, well-thought-out costume. There were women wearing gorgeous brocade gowns of High-Born Ladies, while others wore flesh colored body suits and wigs as long as their unicorn's tail.

All proceeded at walking speed out of the stable to the square, where Tracy led the procession with stately, aristocratic dignity around – and then again around – the square. Following which, local wedding photographers (arranged by Tracy) took countless photos of the ladies and their mounts, all such photos available for purchase in three sizes, cropped to suit, in multiple antique frames.

As one-by-one the unicorns returned to the stable, Tracy encouraged the ladies to Grab and take-home their blooms and garlands, which they did (and many took the opportunity to generously tip their groom – Tracy – who reminded them, "We'd love to see you again next year!")

The days following the end of the Faire were among the most profitable Donut Time (and Aly) had ever seen. Xandra made sure that Aly was scheduled to work the register, where she greeted each customer with a blush and a sheepish smile. Not only did Donut Time nearly sell-out of donuts, but Aly received so many tips that I heard her whisper to Tracy, "Look, if you haven't got the money to settle your tab, just let me know, I'm loaded!"

After the local businesses had totaled up their sales, there was a petition circulated throughout Wellington calling for Tracy to be elevated by General Public Acclamation to a new Hereditary Title whereby he would henceforth be known as "My Lord Tracy, Honorable Knight of the Bee, Distinguished and Most-Gracious Monarch of All Municipal Faires, Festivals, Frolics, Fetes and Festivities."

Xandra and I waited for Irina to total up Donut Times' receipts, upon which she reported, "You in wrong business. Give up donuts now. You make more money when rent out horses and flowers to naked ladies. Much more profit."

Later, when Xandra and I met with Tracy to discuss payment of his tab, Xandra explained, "We did our accounting, but there was a mistake. Previously… we thought your tab had a pretty big Balance Due, but it turns out, it's one big Credit Balance! Go ahead! Draw it down as you want. You earned it!"

(*To be continued)*

Holly Maholm is a transgender woman living in Cleveland, Ohio. Look for Holly's book Offered Magic: My Life Among the Unicorns (now available on Amazon) which collects the first 126 episodes of Holly's adventures involving both magical unicorns and her LGBTQ friends. Send a message to Holly at ***www.hollymaholm.com.***

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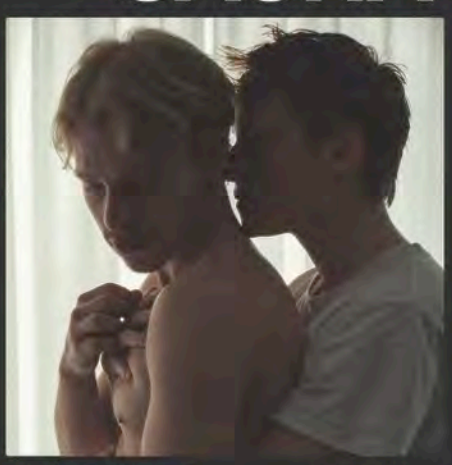

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HYSTOPOLIS PRODUCTIONS PRESENTS THE 27th ANNUAL DOUGLAS HALLOWEEN PARADE FOR ADULTS. SATURDAY OCTOBER 25TH

Douglas Michigan - Hystopolis Productions has announced the eagerly anticipated 27th Annual Douglas Halloween Parade for Adults, set to dazzle spectators on Saturday, October 25th, 2025, in the heart of Downtown Douglas, Michigan. The festivities will kick off with the main parade lineup at 9pm, VIP lineup at 9:30pm, and the main event, featuring a breathtaking display of costumes, puppets, performances, and more, will commence at 10pm on Center Street.

Every year, people from all corners of the country flock to Douglas, Michigan, to partake in this extraordinary Halloween celebration, and this year promises not to disappoint. With an estimated attendance of 15-20,000 people, the town will be transformed into a mesmerizing stage adorned with colorful lights and concert-quality sound.

The Douglas Halloween Parade for Adults is a testament to the boundless creativity and enthusiasm of its participants. Hundreds of dedicated paraders invest countless hours throughout the year planning and crafting their costumes and performances.

"This parade is a celebration of adulting at its finest," said ***Erin Wilkinson***, Director of Events at Hystopolis Productions. "It is an opportunity for adults to channel the imaginative spirit of their inner-child and leave the stress of day-to-day behind."

The centerpiece of the evening is the appearance of the giant Pumpkin King puppet, who ignites the audience to thunderous exhilaration!

For more information and updates, visit ***www.douglashalloween.com.***

HALLOWEEN IN THE PARKS WITH THE CHICAGO PARK DISTRICT

Throughout October, park patrons of all ages are invited to celebrate the fall season and spookiest of holidays with events that promise to both delight and fright. This year's fall-themed events will be held in parks throughout the city leading all the way up to Halloween on October 31st, offering a wide range of accessible options. Some highlights of the traditional offerings include fall festivals, pumpkin patches, haunted houses, and campfire horror movies. In addition to our traditional events, some parks will host Halloween Art Workshop, Monster Bash, Halloween Hoops, and BooPalooza,BarkPalooza and Day of the Dead celebrations. Showcase your cool costume, sip on cider, and pick your pumpkin in the parks throughout all of October. These events are welcoming to all; so don't miss out on your opportunity to enjoy the season for free or a minimal fee.

"Fall is one of our favorite seasons in the parks where we enjoy coming together to experience an exceptional variety of indoor and outdoor events that foster a sense of belonging for all," said Chicago Park District Superintendent and CEO Carlos Ramirez-Rosa. "We love to see kids picking and decorating their favorite pumpkins, parents dressing up their families in creative costumes, and friends enjoying picnics and strolls under our parks' tree canopies as the leaves change colors from green to red, yellow and orange."

The full schedule of Fall and Halloween events can be found at ***www.chicagoparkdistrict.com/halloween.***

THE 27th ANNNUAL HAUNTED HALSTED HALLOWEEN PARADE WILL BE HELD FRIDAY OCTOBER 31ST IN THE NORTHALSTED NEIGHBORHOOD DRAG SUPERSTAR RAVEN NAMED AS GRAND MARSHAL,

Rated one of the 10 best in the US! The free parade is a spectacle of sights, frights & spooky mayhem concluding with an Awards Show, live performance & dance party.

The Parade includes a Costume Contest with $4,000 in cash prizes in 5 categories. Sign up to participate free, all ages.

The Northalsted Business Alliance Has announced Emmy-winning makeup artist and drag superstar ***RAVEN***, celebrated from RuPaul's Drag Race and RuPaul's Drag Race All Stars, will serve as Grand Marshal and Costume Contest Host for the Parade & Costume Contest Festival.

Registration & Parade Starts at: Halsted & Belmont. Sign up to participate between 6:30-7:30pm. Look for Registration tent.

Parade Ends at: Halsted & Brompton

Awards Show & After Party: Parking Lot 3514 N. Halsted.

For more information Visit ***http://www.hauntedhalsted.com***

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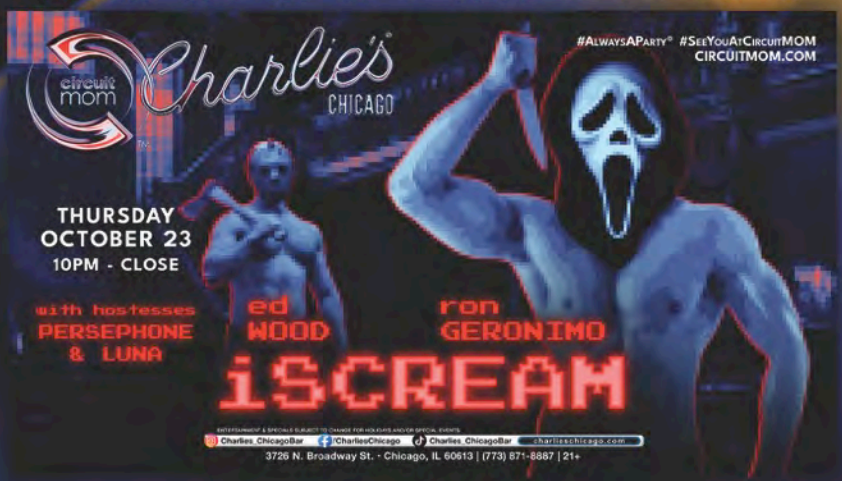

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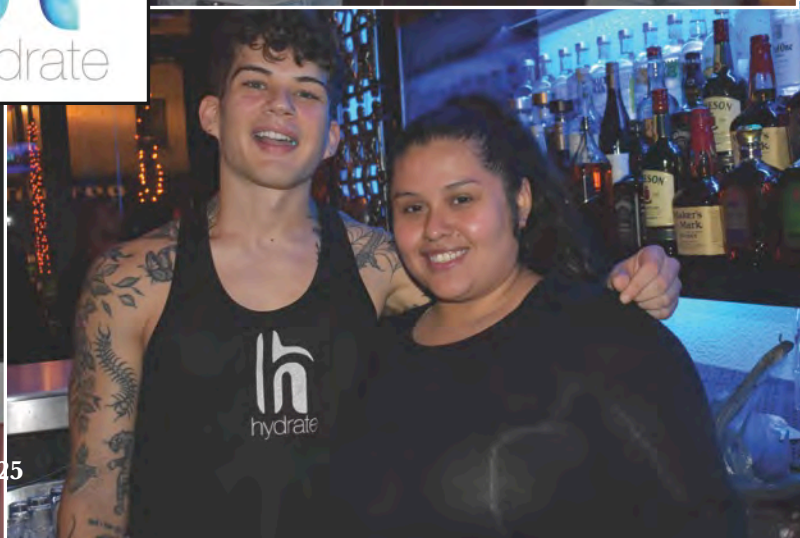

Scott Stander
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LESLEY ANN WARREN HOSTS 40TH ANNIVERSARY OF CLUE: THE MOVIE STUDEBAKER THEATER NOVEMBER 16TH

In celebration of the 40th Anniversary of *CLUE: The Movie*, original star ***Lesley Ann Warren*** (Miss Scarlett) travels across the country to select cities to host special screenings of the fan favorite film in Ultra High Definition. CLUE: The Movie, is a comedy mystery film, based on one of the world's all-time most popular board games that became a cult classic. The evening will offer in-depth conversation, stories from set, Q&A's with attendees and more.

"Celebrating this film every year with the countless fans across the country has become a highlight for me," commented Ms. Warren. "I look forward to meeting fans, new and old, while we enjoy watching the movie on the big screen!"

Based on the board game, CLUE: The Movie became a cult classic that featured a starry cast including, ***Eileen Brennan*** as Mrs. Peacock, ***Tim Curry*** as Wadsworth, ***Madeline Kahn*** as Mrs. White, ***Christopher Lloyd*** as Professor Plum, ***Michael McKean*** as Mr. Green, ***Martin Mull*** as Colonel Mustard, and *Lesley Ann Warren* as Miss Scarlet. The whodunit movie set in 1954 at a New England Mansion when six strangers who arrive for dinner, drinks and murder.

A complete list of tour stops and ticket information can be found here: **https://www.scottstander.com/clue.html**

RUPAUL'S DRAG RACE STAR, MIZ CRACKER RETURNS TO CHICAGOLAND IN CRACK-O-LANTERN! SATURDAY OCTOBER 25TH

Zombies, vampires, mummies—JD Vance! RuPaul's Drag Race alum Miz Cracker returns from the dead with a ghoulish Halloween burlesque spectacular about the things that scare her most. Complete with celebrity gossip, pop-music mega-mixes and advanced-beginner dance moves, this show is non-stop laughs. And if you don't think it's funny, there's a lot of sparkly costume-changes to keep you entertained! Crack-O-Lantern celebrates All Hollow's Eve the right way, featuring brand new stand-up, handsome dancers, and the spookiest monster of them all: a drag queen. Content warning: this show contains references to marriage.

For more information, tickets, etc., visit ***www.bigdealproductions.org***

QUEER EXPRESSION FILM FEST ANNOUNCES NEW IN-PERSON AND STREAMING FILMS FOR FALL 2025

The QUEER EXPRESSION FILM FEST, presented by Open Space Arts, continues to celebrate global LGBTQ+ cinema with a vibrant lineup of new in-person and streaming programs this fall.

The season begins with the Chicago premiere of SAUNA from Denmark, screening Monday, October 27 at 7:00 p.m. at FACETS. The tender drama follows a man who begins working at a gay sauna and develops a transformative relationship with his new partner. The film explores intimacy, vulnerability, and the courage to live authentically.

Building on its 12-year tradition of showcasing diverse LGBTQ+ stories, the Festival also announces 14 films selected as the "BEST OF THE FEST" for Fall 2025, presented in five curated streaming programs running November 5 through December 17.

FALL 2025 STREAMING SCHEDULE
Best of Fest Shorts — November 5–18
Best of Fest Mid-Length Films — November 12–25
Feature 1 November 19–December 2
Feature 2 November 26–December 9
Feature 3 November 26–December 16

Now in its 12th year, the QUEER EXPRESSION FILM FEST continues to spotlight exceptional new work by LGBTQ+ filmmakers worldwide through both in-person screenings and global online access.

Tickets and full festival details are available at ***openspacearts.org***

CRACK-O-LANTERN!
STARRING...
MIZ CRACKER
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